

EXECUTIVE SUMMARY

An executive summary of the final report on the minor research project of Ms Bhavya Shetty entitled, **“THE GROWTH AND CHALLENGES FACED BY TULU PLAYS IN MANGALORE: A STUDY OF THE INDUSTRY AND AN AUDIENCE PERSPECTIVE”** sanctioned by UGC, vide sanction letter No: UGC Reference No. 1437-MRP/14-15/KAMA002/UGC-SWRO dated 15 February 2015.

Theatre has been a constant source of representing historic events and also criticising the developments that take place in the society. Theatre was started in Greece and later spread over Europe and now has a global presence. Indian theatre finds its origin in the Rigveda. The oldest book on Indian theatre is Natyashastra by Bharatha Muni that gives the glimpse of the Ancient Indian theatre.

Tulu is one of the Southern Dravidian languages. Tulu language is spoken by 2 million people who are residing in Dakshina Kannada and Udupi districts of Karnataka, northern part of Kerala and few regions of Maharashtra. The district of South Canara, popularly known as Tulunadu is very rich for a great deal of historical investigations. The name Tulunadu was in vogue from the early centuries of the Christian era right up to the age of the Keladirule. The word “Tulu” means “that which is connected with water”.

In Dakshina Kannada, there have been a lot of plays in many languages mainly Kannada, Konkani and Tulu. Theatre has been a medium that brings to people, the reflection of society. It represents every section of the society. Tulu plays are one of the regional theatre industries of Karnataka. “Jana marl” by MadavaThingalaya is the first play to be recorded dating back to 1932. Since then, over 35,000 Tulu plays have been staged.

Tulu plays have experimented with lot of techniques and styles, for example, commercial plays, modern plays, and contemporary, historic, mythological and socially relevant plays. This research article aims to know the people’s opinion of Tulu plays. Since there is not much research done in this field, this present research will add to the existing literature and research on Tulu theatre. This research can also be reference for the further studies on similar topic.

This is an exploratory research studies in nature. The major emphasis in this study is on the discovery of ideas and insights on the growth and challenges faced by Tulu plays in Mangaluru. It uses a non-probability research method to estimate the magnitude of the problem and describe it in detail. The universe of the study comprises of South Canara district Karnataka. The purposive sampling method is used by the researcher to understand and analyse the research problem. The Tulu play watching audience and Industries were the respondents of the study. A sample of 100 was covered using the questionnaire method to study audience perspectives and to study the Industry perspectives, unstructured interview method was used.

It was found that Tulu theatre has developed significantly in Mangalore, over the years. But, it has assumed the path of comedy. It now solely focuses on entertainment as its motive. The social essence as well as the artistic values is increasingly declining. It is slowly adopting the techniques of modern theatre. There has been notable progress in technical aspects such as style, lighting, costume, make-up, presentation, etc., but the lack of qualitative content in the writing, prevents the scripts from being published. It is also evident that the mindset of the people towards actresses pursuing an acting career has changed over the years. The stereotype that existed has slowly diminished. Tulu theatres have now become commercialized, as their motive is usually making profit. A major hindrance in the development of Tulu theatre in Mangalore is the scarcity of well-equipped auditoriums, exclusively dedicated to stage performances. The number of well-trained technicians, skilled directors, writers and actors has also decreased the proficiency of Tulu theatre. A common complaint is that Government and the Tulu Sahitya Academy have not taken any initiatives, nor have they shown interest in contributing to the development of Tulu theatre.

There is still scope for more research in this field of theatre, since we lack references for study.